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First performance in Gt. Britain at the Empire Theatre, London,
April 5th 1920.

IRENE

A Musical Comedy in 2 Acts.

By JAMES MONTGOMERY.

LYRICS
BY Joseph
McCarthy

Music by

HARRY TIERNEY.

CHARACTERS.

Mrs. Marshall	MAIDIE HOPE
Eleanor Worth	DAISY HANCOX
Donald Marshall	PAT SOMERSET
Clarkson	CHAS. ALEXANDER
Robert Harrison	ROBERT BLYTHE
Irene O'Dare	EDITH DAY
Lawrence Hadley	HUBERT NEVILLE
Mrs. O'Dare	HELEN KINNAIRD
Helen Cheston	MARGARET CAMPBELL
Jane Gilmour	WINNIE COLLINS
J.P. Beaudon	ROBERT MICHAELIS
Madame Lucy	ROBERT HALE
Mrs. Cheston	BERTHA BELMORE

SYNOPSIS OF SCENERY

ACT..I.

SCENE..1.. DONALD MARSHALL'S HOME.....
..... 2.. THE O'DARES' HOME.....
..... 3.. DONALD MARSHALL'S HOME (Two Days Later) ..

ACT..II.

SCENE..1.. THE O'DARES' HOME (Two Months Later)
..... 2.. THE GARDEN OF BEAUDON'S HOME.....
..... 3.. THE O'DARES' HOME (After Midnight)....
..... 4.. THE SAME AS SCENE..2.....

Produced and Staged by TOM REYNOLDS.

Musical Director.....FRANK E. TOURS.

Stage Manager.....CECIL STOKES

23698851
~~549416~~

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"THE PAUL JONES"

IRENE - Act I

No. 1 Opening Chorus

Lyric by
JOSEPH Mc CARTHY

(Professors and Society Girls)

Music by
HARRY TIERNEY

INTRODUCTION

Allegro moderato

The musical score is written for piano and voice. It begins with an introduction in D major, marked 'Allegro moderato'. The piano part features a series of chords and moving lines in both hands, with a forte (f) dynamic. The voice part enters with a melody in the right hand. The score is divided into four systems. The first system is the introduction. The second system continues the piano introduction. The third system is marked '(Curtain)' and shows the piano accompaniment. The fourth system is marked '(Professors)' and shows the vocal melody with the lyrics 'In the art of gen - e - al - o - gy, We find the'. The piano part continues with a melody in the right hand and a bass line in the left hand, marked 'mf'.

f

(Curtain)

(Professors)

In the art of gen - e - al - o - gy, We find the

mf

ped-i - gree Of your fam-ly tree; and if it's what it ought to be, The

tint of blue is flow-ing. If you want to find an Un-cle or a

cous-in or an Aunt, We knew your tree when it was a plant; We can

make them what your fam-ly can't, With a coat of arms worth show-ing.

Valse moderato (Society Girls)

Please pro-fess-or, please pro-fess-or, Wait pro - fess-or, tell me: When the
 May-flow-er sailed on that day in June, and our grand-pa-rents left on their
 hon - ey - moon, did they tra-vel first cab-in and sleep till noon, or

The musical score for the first system is in 3/4 time, key of D major (two sharps). It features a vocal melody on a treble staff and a piano accompaniment on grand staves. The lyrics are: "Please pro-fess-or, please pro-fess-or, Wait pro - fess-or, tell me: When the".

May-flow-er sailed on that day in June, and our grand-pa-rents left on their
 hon - ey - moon, did they tra-vel first cab-in and sleep till noon, or

The second system continues the melody and accompaniment. The lyrics are: "May-flow-er sailed on that day in June, and our grand-pa-rents left on their".

hon - ey - moon, did they tra-vel first cab-in and sleep till noon, or

The third system continues the melody and accompaniment. The lyrics are: "hon - ey - moon, did they tra-vel first cab-in and sleep till noon, or".

were they-er, se- cond cab - in? **Moderato** Were there

(Younger Girls)

The fourth system concludes the piece. It includes the tempo marking "Moderato" and the instruction "(Younger Girls)". The lyrics are: "were they-er, se- cond cab - in? Were there".

Allegretto

an - y lit - tle bugs on our fam - ly tree when I was a sprout of a

branch to be? Were there an - y lit - tle off - springs quite N. G.? Please

(Professors)
cure my ou - ri - os - i - ty. In the art of ge - ne -

Tempo I

- al - o - gy Psy - chol - o - gy re - quires know - ledg - y, and we

nev - er make a - pol - o gy for no sex, in-sects, noth-ing. We go

back B. C. in his - to - ry or start A. D. as the case may be; we'll

let you have a ti-tle out of roy-al - ty, and our fee will be so -

- cord-ing - ly.

(All)

Un-der-neath the branch-es of our spread-ing fam'-ly tree,

come a-long with me, and meet your gran-ma's, gran-pa's lovely re-la-tions

Peep be-neath the cov-ers of our an-cient his-to-ry,

Un-der-neath the branch-es of our spread-ing fam'-ly tree.—

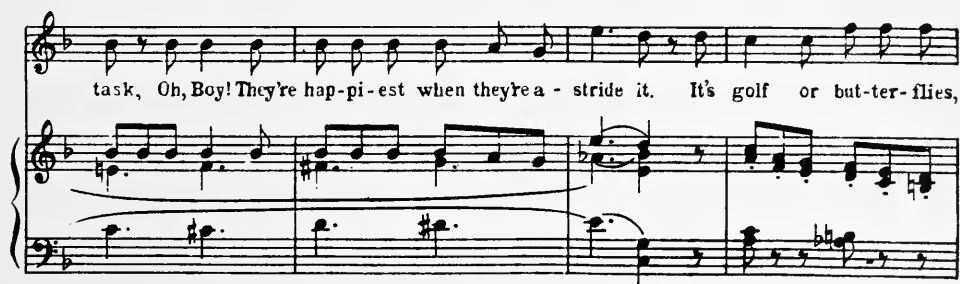
No 2- Hobbies

(Eleanor and Chorus)

Lyric by
JOSEPH Mc CARTHY

Music by
HARRY TIETNEY

Con spirito



may - be whist There's al-ways a hob-by they can't re-sist; Tho' Fa - ther Time gives

man-y a twist And man-y a time a toss. ——— Whoop - i - ad-dle they

(Spoken)
strad-dle the sad-dle, They're off on their hob-by horse. *Gid-dy - ap! Gid-dy-ap! Gid-dy.*

- ap! Gid-dy-ap! Gid-dy - ap! Gid-dy-ap! Gid-dy - ap! They're rid-ing a

REFRAIN

(Solo) high horse, — Up - on a Hump - ty Dump - ty hob - by, Whip - ping a
 (Chorus) high horse, — Up - on a Hump - ty Dump - ty hob - by, Whip - ping a

p-f

shy horse, — To fol - low the pace con - si - dered nob - by, When the
 shy horse, — To fol - low the pace con - si - dered nob - by, When the

hur - dles come, — You're floun - der - ing through the air, Then the hoofs ter -
 hur - dles come, — You're floun - der - ing through the air, Then the hoofs ter -

-um, ter - um, — A gal - lop - ing in de - spair; What - ev - ers in
 -um, ter - um, — A gal - lop - ing in de - spair; What - ev - ers in

sea - son, _____ Must be the fad that we're a - stride, The log - ic - al
 sea - son, _____ Must be the fad that we're a - stride, The log - ic - al

rea - son _____ we nev - er know, _____ O-ver the hills and
 rea - son _____ we nev - er know, _____ O-ver the hills and

through the vales, There's more than the hors - es car - ry tails, There's man - y a trick in
 through the vales, There's more than the hors - es car - ry tails, There's man - y a trick in

mak - ing a hob - by go. _____ They're rid - ing a
 mak - ing a hob - by go. _____ They're rid - ing a go. _____ Whoa!

No. 3 Alice Blue Gown

Lyric by
JOSEPH MCCARTHY

SOLO
(Irene)

Music by
HARRY TIERNEY

§ (Irene)
p

I once had a gown, it was al - most new, Oh, the
The lit - tle silk-worms that made silk for that gown, Just

§ Slowly and tenderly

ppp

dain - ti - est thing, it was sweet A - lice Blue; With lit - tle for - get - me - nots
made that much silk and then crawled in the ground, For there nev - er was an - y - thing

ten.

placed here and there, When I had it on, — I
like it be - fore, And I don't dare to hope there will

ten.
ten.

recitative

walked on the air. And it wore, and it wore, and it
be an - y - more. But it's gone 'cause it just had to

colla voce

molto rall.

wore, Till it went and it was-n't no more. In my
be, Still it wears in my mem - o - ry.

molto rall.

Valse moderato

sweet lit-tle A-lice blue gown, When I first wan-dered down in-to

mf

town, I was both proud and shy, As I felt ev-ry eye, But in

ev - 'ry shop win-dow I'd primp, pass-ing by; Then in man-ner of

fash-ion I'd frown... And the world seem'd to smile all a -

- round, Till it wilt - ed I wore it, I'll al - ways a -

rall.
-dore it, My sweet lit - tle A - lice blue gown. *D. S.*

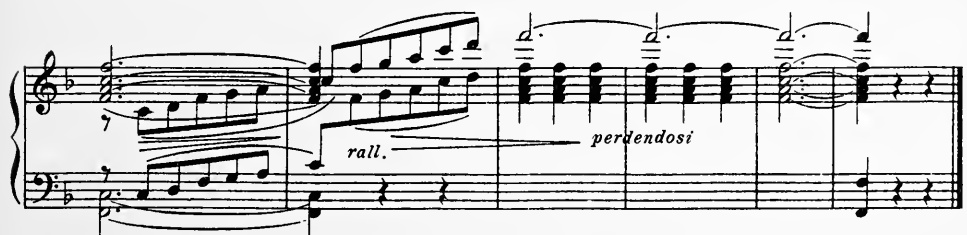
rall. *D. S.*

No. 4a For Change to Scene II

Valse moderato

The musical score is written for piano in 3/4 time, marked 'Valse moderato'. It consists of five systems of music, each with a treble and bass staff. The key signature is one flat (B-flat). The first system begins with a treble staff containing a single eighth note (B-flat) marked with an asterisk (*), and a bass staff starting with a half note (B-flat) and a half note (D-flat), with a dynamic marking of *mf*. The melody in the treble staff continues across the subsequent systems, featuring various note values and rests. The bass staff provides harmonic support with chords and single notes. The score concludes with a final cadence in the fifth system.

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No. 4b For Change to Scene III

Moderato

f

Segue No. 5

Nº5 - Castle Of Dreams

17

Lyric by
JOSEPH Mc CARTHY

(Eleanor and Chorus)

Music by
HARRY TIERNEY

Moderato

The musical score is written for piano and voice. It consists of six systems of music. Each system has a grand staff (treble and bass clef) for the piano accompaniment and a single staff for the voice. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Moderato'. The score features a variety of musical notations, including chords, arpeggios, and melodic lines. The piano part provides a harmonic foundation with chords and moving lines, while the voice part carries the melody. The score concludes with a 'rall.' (rallentando) and 'p' (piano) marking.

(Eleanor)

We build our cas - tles in the air, And bid the world go
Allegretto
p *colle voce*

by, So half the time we're liv - ing here We're

dream - ing in the sky, in dreams twelve hours

thru the day, A shame there can't be more, If

poco rall.

ev - 'ry girl could have her way, We'd dream the twen - ty - four.

poco rall.

a tempo

REFRAIN
con amore

There's a cas - tle in our dreams,

mp

Where we place our hopes, and all our fan - cies,

Where the light of ro - mance beams,

And sweet-hearts come a - woo - ing, Un - der your

rall. *a tempo*
win - dow coo - ing, Leave be - hind our world - ly

molto rit. e dim.
schemes, Climb the stair-way to the cas - tle of

1 2
dreams. dreams. 8va
> *morendo* *pp*

DANCE

The musical score is written for a piano and consists of five systems. Each system is a grand staff with a treble and bass clef. The time signature is 3/4, and the key signature has two flats (B-flat and E-flat). The notation includes various musical elements such as eighth and sixteenth notes, chords, and rests. The first system shows a melodic line in the treble and a harmonic accompaniment in the bass. The second system continues the melody with some grace notes. The third system features a more active bass line. The fourth system has a steady bass accompaniment. The fifth system concludes with a more complex, rapid melodic passage in the treble.

Moderato
(Eleanor and Chorus)

There's a cas - - tle in our

The first system of the musical score for 'Moderato' (Eleanor and Chorus). It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a half note 'There's', followed by a quarter note 'a', a half note 'cas - -', a quarter note 'tle', and a half note 'in'. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

dreams, Where we place our

The second system of the musical score. The vocal line continues with a half note 'dreams,', followed by a half note 'Where', a quarter note 'we', a half note 'place', and a half note 'our'. The piano accompaniment continues with similar chordal textures.

hopes, and all our fan - cies, Where the

The third system of the musical score. The vocal line continues with a half note 'hopes,', followed by a half note 'and', a quarter note 'all', a half note 'our', a quarter note 'fan -', a half note 'cies,', and a half note 'Where'. The piano accompaniment continues with similar chordal textures.

light of ro - - mance beams,

The fourth system of the musical score. The vocal line continues with a half note 'light', a half note 'of', a quarter note 'ro - -', a half note 'mance', and a half note 'beams,'. The piano accompaniment continues with similar chordal textures.

And sweet-hearts come a woo - ing, Un - der your

win - dow coo - ing, Leave be - hind our

world - - ly schemes, Climb the stair - way

to the cas - tle of dreams.

No.6.- The Talk Of The Town

TRIO

(Madame Lucy, Jane & Helen)

Lyric by
JOSEPH McCARTHYMusic by
HARRY TIERNEY

Allegretto grazioso

(Madame Lucy)

In my pro-fes-sion it's the
If your am-bi-tion is to

mf *p colla voce*

first im-pres-sion Of my arts in-ven-tion brings at-ten-tion Al-so points to
gain per-mis-sion To the un-in-trud-ed set se-clud-ed One must have great

fame;— Yes sir, points to fame.— To pass com-pet-i-tors and
care;— One must have great care.— If you de-sire— it and

mf *p*

pay my cred-it-ors And al-so please the so-cial ed-i-tors,
would ac-quire— it— By de-part-ment please in-spire— it,

(Girls)

Is my hum - ble aim; Is that your lit - tle game?— Oh,
 Man - ner de - bon - naire; What you said; "de - bon - naire"— What

(Madame Lucy)

that we may Your gowns dis - play, It must be done this way.
 we'd go thru To pose for you, Here's what you'll have to do.

CHORUS (Madame Lucy)

Point your toe, hands up so, Lines a - glow, here we go,

Head proud and high, haugh - ty sigh, twink - ling eye, One must learn how to

turn, Lend-ing charm to your gown; If in so-ci-e-ty, high so-ci-e-ty,

on would seek im-prove-ment, Use pro-pri-e-ty, great pro-pri-e-ty in each lit-tle

move-ment, Like this like that, Now up, now down, You'll

be if you fol-low close-ly, The talk of the town. Point your town,--

The musical score is written for piano and consists of seven systems of music. Each system is composed of a treble staff and a bass staff. The key signature is B-flat major (two flats) for the first five systems and D major (two sharps) for the last two systems. The time signature is 4/4. The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. The piece includes first and second endings in the sixth system, marked with '1' and '2' respectively. The notation includes various musical symbols such as slurs, ties, and dynamic markings like 'f' (forte) and 'p' (piano).

Nº7. To Be Worthy

(Irene and Ensemble)

Lyric by
JOSEPH M^o CARTHY

Music by
HARRY TIERNEY

Valse

mf m.s.

rall.

This

meet - ing com - plet - ing my day dream, Has made all the

world seem a gar - den fair, With sun - shine and

laugh - ter a - round me, All na - ture bids wel - come ev - ry

where. A but-ter - fly came to a

flow - er, The flow - ers she loved fright-ened her too

soon, But flow-ers were born in a gar -

- dan, While she, in a hum-ble co - con. To be

CHORUS

worth - y just a lit-tle while, _____ In the sun - light

of your gen-tle smile, _____ All you'd ask for an - y

task for I would give, yes, my heart and all a - way. _____

— But re - mem - ber lit-tle but-ter - fly _____ As she

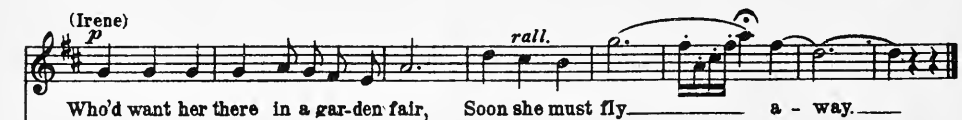
flut - tered in the gar - den, Her wings

bright as an-y flow - er, Might change an-y fick-le

hour Who'd want her there in a gar-den fair, Soon she must

fly a - way. To be - way.

DANCE
Valse brillante



No. 8. Finale Act I.

Lyric by
JOSEPH M^CCARTHY
Dialogue
Andante Moderato

Music by
HARRY TIERNEY

The first system of the musical score is marked 'Andante Moderato' and 'pp' (pianissimo). It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand. The system concludes with a double bar line.

Allegro Moderato
(Boys)

The second system is marked 'Allegro Moderato' and '(Boys)'. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with 'She's here to stay' and continues with 'And now we have her, we must hold her here, to'. The piano accompaniment is characterized by a rhythmic pattern of eighth and sixteenth notes, with a 'f' (forte) dynamic marking. The system ends with a double bar line.

The third system is marked 'rall.' (rallentando). It continues the vocal line with the lyrics 'stay, She's just the spice of life and twice Her weight in gold, she's worth to hold'. The piano accompaniment maintains the rhythmic pattern from the previous system, with a 'rall.' marking in the lower right. The system concludes with a double bar line.

(Irene)

Andante *p* *quasi Cadenza* Valse Moderato

Words nev-er could ex-press, —

My grate-ful hap - pi - ness, — If I've made an im-

-pres-sion With friends, Oh, so kind The — love from my heart is the

(Girls)

wish of my mind, — Just as you are, my dear, — We are

poco rit.

charmed o - ver - joyed you are here; You're a de - bu - tante

poco rit.

a tempo

clear - ly A vogue cover real - ly, Just as you are my dear.

a tempo

Dialogue

(Don) Thro' the mist of years, with their hopes and fears, And the times of light and

Lento

pp

shade, It is sweet to gaze on those golden days When

friend - ship first was made.

(Irene)

In my
ln her

(1st time Irene)
(2d time Ensemble)

sweet lit - tle A - lice blue
sweet lit - tle A - lice blue

gown,
gown,

When I first wandered
When she first wandered

down in - to town,
down in - to town,

I was both proud and shy, As I
Shewas both proud and shy, As she

felt ev - 'ry eye, But in ev - 'ry shop win - dow I'd, primp, pass - ing
felt ev - 'ry eye, But in ev - 'ry shop win - dow Shed primp, pass - ing

by; Then in man-ner of fash-ion I'd frown. And the
 by; Then in man-ner of fash-ion she'd frown. And the

world seemed to smile all a - round, They were glad to re-
 world seemed to smile all a - round, They were glad to re-

-celve me, They had to be-lieve me, In my sweet lit-tle
 -celve her, They had to be-lieve her, In her sweet lit-tle

rall.

1 (Ensemble) 2 (Girls)
 A-lice blue gown. In her gown. A
 A-lice blue gown. Attaca Moderato

(Girls)

lit-tle bit of lace, A pret-ty dim-pled face, A dain-ty lit-tle curl, A

(Ensemble)

dar-ling lit-tle girl, Art it - self in its com-plete-ness,

accel.

La - dy born to grace and sweet-ness.

stringendo

Valse Brillante

f

There is some - thing so al - lur - ing When you're in that

at - mos - phere ——— Both your an - kle and your toe Be - gin to

go be - fore you know, You'll find your slid - ing, glid - ing, rid - ing

(Irene)
love waves, Some - thing so con - trol - ling, Yet con -

(Ensemble)
- sol - ing lin - gers here, ——— You're en - tranced by

strange e - mo - tion, You are lost in your de - vo - tion

All is love, is love, When you are in that at - mos -

Dialogue

(Bob) *I think you are the clever-*

- phere. —

Lento

p rall. *ppp*

- est and the love - li - est little lady I've ever met in all my life,

Dialogue

41

(Bowden) *In all your life, You're not old enough to make that a compliment.*

The first system of music shows a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#), indicating G major. The vocal line consists of a single whole note. The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand, with various chords and intervals.

Miss O'Dare is the most captivating little lady I ever met. Don't I don't want to discredit you

The second system continues the musical dialogue. The vocal line has a single whole note. The piano accompaniment is more complex, with the right hand playing a series of chords and the left hand providing a steady bass line. There are some dynamic markings like 'p' (piano) and 'f' (forte) visible.

boys, but I think she's the greatest little thoroughbred in the world (Irene) "Gentlemen, I thank

The third system shows the vocal line with a single whole note. The piano accompaniment features a more active melody in the right hand, with some triplets and arpeggiated figures. The left hand continues with a steady bass line. There are some dynamic markings like 'p' and 'f'.

you." (Irene)

(Chorus)

Though the world is be - friend-ing What will be the end-ing Of her

The fourth system shows the vocal line with a single whole note. The piano accompaniment features a more active melody in the right hand, with some triplets and arpeggiated figures. The left hand continues with a steady bass line. There are some dynamic markings like 'p' and 'f', and an 'accel.' (accelerando) marking at the end.

accel. *f* *rall.* (Irene)
 sweet lit - tle A - lice blue gown, Of my sweet lit - tle
Piu lento
f *rall.* *p*
 A - lice blue gown.
 Valse Grandioso
rall. *pp* *accel.* *ff*
rit.
Presto *molto rit.*
f

The musical score is written for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The piece begins with a vocal melody and piano accompaniment. The tempo and dynamics change throughout the piece, including markings for 'accel.', 'rall.', 'Piu lento', 'Valse Grandioso', 'rit.', 'Presto', and 'molto rit.'. The piano part features various chords, arpeggios, and melodic lines that complement the vocal melody.

Entré Act

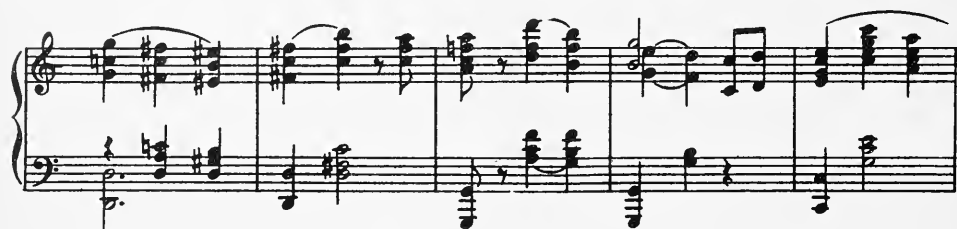
HARRY TIEBNEY

Andante con moto

Musical score for the "Andante con moto" section. The score is written for piano and bass. The tempo is marked "Andante con moto". The first system begins with a dynamic marking of *mf*. The second system includes a *ten.* (tension) marking. The third system continues the melodic and harmonic development. The fourth system features a *molto rit.* (molto ritardando) marking. The section concludes with a double bar line.

Valse moderato

Musical score for the "Valse moderato" section. The score is written for piano and bass. The tempo is marked "Valse moderato". The first system begins with a dynamic marking of *mf*. The second system includes a *ten.* (tension) marking. The third system continues the melodic and harmonic development. The fourth system features a *molto rit.* (molto ritardando) marking. The section concludes with a double bar line.



Segue Opening of Act II

ACT II
No 9a - Opening of Scene I

45

Valse moderato

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). It consists of five systems of staves. The first system begins with a treble clef, a key signature change to one flat, and a tempo marking of 'Valse moderato'. The first measure of the treble staff includes an asterisk (*) and a dynamic marking of 'mf'. The score is primarily composed of block chords and sustained notes, with some melodic lines in the treble staff. The final system concludes with a double bar line and the instruction 'perendosi' (fading away), preceded by a 'rall.' (ritardando) marking.

(* Melody used by permission of Maurice Richmond, owner of the Copyright)

No 9b - Reminiscence

Lyric by
JOSEPH Mc CARTHY

Music by
HARRY TIERNEY

(Irene)

There's a cas - tle in our dreams,
Con amore

pp

Where we place our hopes and all our fan - cies,

Where the light of ro - mance beams,

And sweet - hearts come a - woo - ing, Un - der your

win - dow coo - ing, Leave be - hind our

rall. *a tempo*

world - - ly schemes, Climb the stair - way

molto rit. e dim.

to the cas - tle of dreams.

pp *morendo* *ppp*

Nº10 - Opening Chorus Scene II

(Bowden and Ensemble)

Lyric by
JOSEPH Mc CARTHY

Music by
HARRY TIERNEY

Allegro Moderato

The piano introduction consists of two systems of music. The first system has a melody in the right hand starting with a half note F#4, followed by eighth notes G#4, A4, B4, and a half note C5. The left hand has a bass line starting with a half note F#2, followed by eighth notes G#2, A2, B2, and a half note C3. The second system continues the melody in the right hand with eighth notes D5, E5, F#5, G#5, and a half note A5. The left hand continues the bass line with eighth notes D2, E2, F#2, G#2, and a half note A2. The music is marked with a forte 'f' dynamic.

The vocal entry for the boys begins with the lyrics "It's Bow-den this and Bow-den that, From a hoi-po-loi To a". The melody is in the treble clef, starting with a half note F#4, followed by eighth notes G#4, A4, B4, and a half note C5. The piano accompaniment in the left hand starts with a half note F#2, followed by eighth notes G#2, A2, B2, and a half note C3. The music is marked with a mezzo-forte 'mf' dynamic.

The vocal entry for the boys continues with the lyrics "dip-lo-mat, These neu-vo-riche are so am-bi-tious. At each func-tion". The melody is in the treble clef, starting with a half note F#4, followed by eighth notes G#4, A4, B4, and a half note C5. The piano accompaniment in the left hand starts with a half note F#2, followed by eighth notes G#2, A2, B2, and a half note C3. The music is marked with a mezzo-forte 'mf' dynamic.

they're of fic-tious, We're be-gin - ing now to see we're hav-ing too much

(enter Bowden)
Bow-den, Too much Bow-den, Too much Bow-den,

Ah! there's Bow-den, grand old Bow-den, And

poco rall.
please ac-cept con - gra - tu - la - tions, for your gen'rous in - vi - ta - tions,
poco rall.

A reg-u-lar fel-low in-deed, you are, in-deed you are, in-

Conspirito

-deed you are, We're glad to fol-low your lead, we are, Bra-vo! Bow-den.

Entrance of Guests
Allegretto

mf



(Girls)

Has - n't he the cap - ti - vat - ing, fasc - i - nat - ing style,

pp

The third system of music is the first vocal line, marked "(Girls)". The vocal melody is in G major and features a series of eighth and sixteenth notes. The piano accompaniment is in G major and features a series of chords and eighth notes. The lyrics are "Has - n't he the cap - ti - vat - ing, fasc - i - nat - ing style,". The piano part is marked *pp* (pianissimo).

And what a host is he. _____ Has - nt he the "I don't want it,

The fourth system of music is the second vocal line. The vocal melody is in G major and features a series of eighth and sixteenth notes. The piano accompaniment is in G major and features a series of chords and eighth notes. The lyrics are "And what a host is he. _____ Has - nt he the 'I don't want it,".

you can have it" smile _____ What gen - er - os - i - ty _____

The fifth system of music is the third vocal line. The vocal melody is in G major and features a series of eighth and sixteenth notes. The piano accompaniment is in G major and features a series of chords and eighth notes. The lyrics are "you can have it" smile _____ What gen - er - os - i - ty _____".

Ev - 'ry - thing he touch-es turns to gold, — He's

not - ed for his char-i - ty, — You'll ad - mit by the way, those are

fine words to say If we mean it, J. P. —

(Bowden)(spoken)

I be-lieve in giv-ing free-ly, I do, I real-ly do My

Allegretto

pp colla voce

deeds are made sin-cere-ly, I loan with in-trest too, I've

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a treble clef and a key signature of one flat. The lyrics are 'deeds are made sin-cere-ly, I loan with in-trest too, I've'. The piano accompaniment features a steady bass line and chords in the right hand.

bought more bonds at five per-cent, My banks can prove the facts, And I

The second system continues the musical piece. The vocal line has a treble clef and a key signature of one flat. The lyrics are 'bought more bonds at five per-cent, My banks can prove the facts, And I'. The piano accompaniment continues with a steady bass line and chords in the right hand.

gave my go-vern-ment thou-sands, When I paid my in-come tax.

The third system continues the musical piece. The vocal line has a treble clef and a key signature of one flat. The lyrics are 'gave my go-vern-ment thou-sands, When I paid my in-come tax.'. The piano accompaniment continues with a steady bass line and chords in the right hand.

Valse Brillianto
(Chorus)

And that's the kind of a man he is and that's the way he

The fourth system is the beginning of a new section titled 'Valse Brillianto (Chorus)'. The vocal line has a treble clef and a key signature of one flat. The lyrics are 'And that's the kind of a man he is and that's the way he'. The piano accompaniment features a steady bass line and chords in the right hand.

goes, _____ Spend-ing and lend-ing and giv-ing a - way,

Do-ing all good and be bu-sy all day. So that's the kind of a

man he is a spend-thrift and a sport. — He's a nice lit-tle

fel-low to have for a friend. But don't let your-self get short. —

It— takes allsorts to make this world go 'round and 'round,—

Why should we ob - ject to the one we've found. _____ Till

one knows one ver-y well, It's true one nev-er can tell, — It—

takes all sorts to make this world go 'round. —

(Exit of Guests)

The musical score is written for piano and consists of five systems. Each system has a treble and bass staff. The key signature is one flat (B-flat). The first system shows a simple accompaniment. The second system features a triplet in the treble staff. The third system has a fermata in the bass staff. The fourth system includes a slur in the treble staff. The fifth system ends with a double bar line and repeat signs.

No 11 Irene

57

DUET, CHORUS and DANCE

(Irene, Don and Ensemble)

Lyric by
JOSEPH McCARTHY

Music by
HARRY TIERNEY

Lento

Piano introduction in G major, 3/4 time. The music is marked *pp* (pianissimo). It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with chords and eighth notes. There are trills and triplets indicated by '3' and '9'.

(Irene)

Vocal entry for Irene. The melody is in G major, 3/4 time. The lyrics are: "Once a king of Nor-man-dy, Wed a queen of Ar-ca-dy, Po-ets, bards and he-roes, true, Fight-ers, lov-ers, churchmen too,". The piano accompaniment is marked *p colla voce* (piano with the voice). It features a melody in the right hand and a bass line in the left hand, both with eighth and sixteenth notes.

Continuation of the vocal entry. The lyrics are: "Then they set-tled o'er the sea. Sha-mus came then Kath-a-leen, Crowd the chap-ters we go thru, Then they scat-tered here and there,". The piano accompaniment continues with the same melody and bass line.

Sham was born, and then Ei-leen; Mi-chael came be-fore I - rene. ____
 Caus-ing trou-ble ev - 'ry-where, What a love - ly name, O' - Dare. ____

poco rall.

REFRAIN

I - rene, ____ a lit-tle bit of salt and sweet-ness I - rene, ____ a dain-ty

slip of rare com-plete-ness, Man-ner - i - sm, mag-net - i - sm,

(Don) (Irene)
 eyes of youth in - vi - ting, Danc-ing by, with glanc-ing eye, The

flush of her ex-cit-ing, Si - ren, — The sort who cap-tures hearts to charm them,

Care-ful be - ware. — Now she's here, now she's there, Followed by her set,

(Don) (Irene)
Up she goes, down she goes, Ev - 'ry-bod - y's pet, Near or far, there you are,

Cap - tured in the net, of Thyp - l - ty witch I-rene O' - Dare. —

(Girls)

I - rene a lit - tle bit of salt and sweet - ness

I - rene a dain - ty slip of rare com - plete - ness,

Man - ner - i - sm, mag - net - i - sm, eyes of youth in - vi - ting,

Danc - ing by, with glanc - ing eye, The flush of her ex - cl - ting,

(Boys)

Si - ren, The sort who cap - tures hearts to charm them, Care - ful, be -

(Chorus)

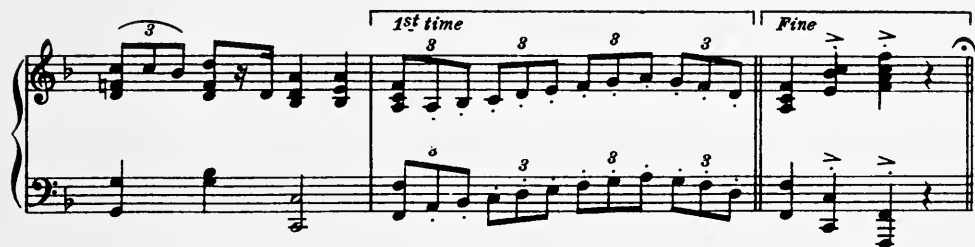
- ware! Now she's here, now she's there, Fol - lowed by her set,

Up she goes, down she goes, Ev - 'ry - bod - y's pet, Near or far, there you are,

Cap - tured in the net, of Tipp - i - ty witch I - rene O' - Dare.

DANCE





Uistesso Tempo
JIG







D.S. Carce al Fine ∞

No 12 We're Getting Away With It

QUINTETTE

Lyric by
JOSEPH Mc CARTHY

(Madame Lucy, Helen, Jane, Don and Bob)

Music by
HARRY TIERNEY

Moderato

(Don)

The wis - est man in Je - ri - cho,

(Bob)

Made a re - mark we ver - y well know, It's clothes that make the

(Mime. Lucy) (Helen & Jane)

man, _____ It's clothes that make the man. _____ In - clud - ing the la - dies

(Don & Bob)

we sup - pose, For who could be la - dies with - out their clothes, Im -

(Mme. Lucy) (Don)

- a - gine if you can — Im - a - gine if you can. — Though

(Bob)

birds of a feath - er will flock to - geth - er It's eas - y to fool the

(All)

best; — We place the feath - ers up - on the birds who now will lead the rest.

REFRAIN

(Don, Bob, Helen & Jane) (Mme. Lucy)

And we're — get - ting a - way — with it, — Yes, Yes,
Helen & Jane) And we're — get - ting a - way — with it, — Yes, Yes,

mf *l.k.*

(Don & Bob)

we're _____ get-ting a - way _____ with it; _____ The
 we're _____ get-ting a - way _____ with it; _____ It's

(Helen & Jane)

(All)

se-cret lay with two, _____ Then three who real - ly knew;
 try-ing on us girls _____ To meet these Dukes and Earls, _____ When

Now there's five of us who know, Watch our lit - tle se-cret grow, And
 one is bored and quite an-nyed, We say we're charmed and o-ver-joyed, And

were _____ get-ting a - way _____ with it. _____
 were _____ get-ting a - way _____ with it. _____ You

(Don) (Helen)

Bye and bye, there'll be a fright-ful blow _____ o'; To
 would - n't quite be - lieve it's real - ly so _____ o'; The

(Jane) (Mme. Lucy) (Bob & Mme. Lucy)

prove we had the right i - dea We had to be good or we
 Reg - i - bilts and the Din - ty Moores Have made ns sev - er - al

(All)

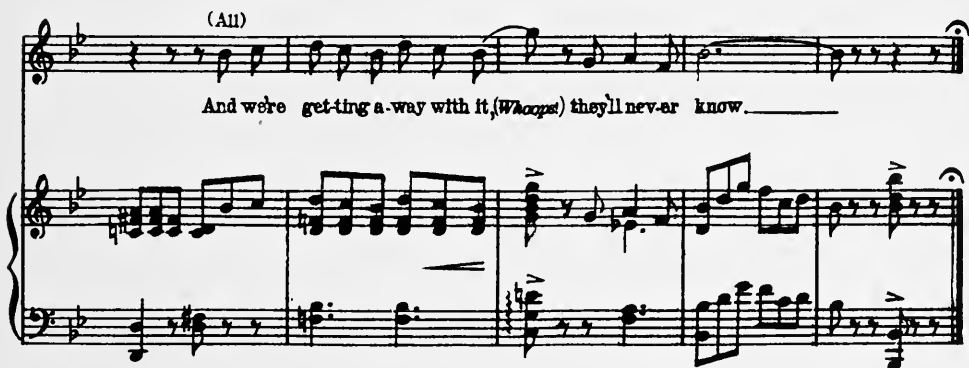
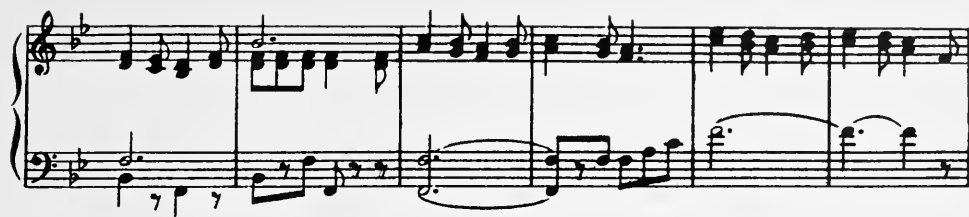
could - n't be here, And we're get - ting a - way with it, (Whoops!) they'll nev - er
 o - ver - tures, But we're get - ting a - way with it, (Whoops!) they'll nev - er

1 (Helen & Jane) 2

know. _____ And know. _____
 know. _____ And know. _____ TO DANCE

mf





No 13 To Love You

Lyric by
JOSEPH MCCARTHY

DUET
(Irene and Bowden)

Music by
HARRY TIERNEY

Valse
(Bowden)

To have you, to hold you, to love you To feel your dear

eyes shin-ing in-to mine To hear you, be near you this

mo - ment Grant-ing your will at the slight-est sign. Your

pres-ence, your vis-ion a - round me Will change all this

world to a garden fair The hope and the thought of the

ask - ing All lies in the wish, would you care? _____

(Irene)
If you'll on - ly wait a lit - tle

(Bowden)
To be worth - y just a lit - tle while _____

p-f

I while, On - ly, just a lit - tle

B In the sun - light of your gen - tle smile

I while I may

B All you'd ask for, an - y task for I would

I learn to love some day, But re -

B give, yes, my heart and all a - way, In the

I - mem - ber, lit - tle but - ter - fly,

B shel - ter of my wait - ing arms, rest for -

I There in the gar - den, Love.

B - ev - er, Let me hold you; Give me

I may find a way some - day, time

B your me - di - ta - tion one thought

I will tell, I pro - mise

B just for con - so - la - tion Prom - ise you

poco a poco

I on - ly I may, or I may fly,

B may learn to love some day, Heart of my life,

rall. e cresc.

I a - way. If you'll way.

B be mine. To be mine.

No 14 Skyrocket

77

Lyric by
JOSEPH MCCARTHY

SOLO and CHORUS
(Irene and Ensemble)

Music by
HARRY TIERNEY

When a rock-et's shoot-ing up on high, - And it's spray il-lum-in-
ates the sky, - I get so ex-cit-ed I could fly; -
While they're burst-ing up a - bove, I would rath-er see a

rock-et blow Than see an-y oth-er sight I know;

Oh, my heart begins to flut-ter so, — That's the fun — that I love. —

REFRAIN

A — way — up in the air, oh see it there, it's go-ing, Ah! —

A — way — up in the air, oh see it there it's glow-ing,

Ah! ————— A gold - en rod is hang - ing

in the sky, — A flash of col - or comes to daze the eye;

Their won - drous shad - ing Oh now they're fad - ing Dim - mer, dim - mer, dis - tant glim - mer,

'Way — up in the air, oh see the sil - ver show - er, Ah! ————— A -

cresc.

- way — up in the air, it's like a flam - ing tow - er, Ah! —

Oh see it tear - ing, Oh see it flar - ing,

It's go - ing high - er, A ball of fire, There, — where the sky - rock - et

flies. — A - flies. —

DANCE



No.15. - The Last Part Of Every Party

TRIO AND CHORUS

(Helen, Jane, M^{me}. Lucy and Boys)

Lyric by
JOSEPH MCCARTHY

Music by
HARRY TIERNEY

Moderato

(Helen and Jane)

When the hands on the clock, are

point - ing to the top, Our joy be - gins; we nev - er want to stop, We

romp, we run, There's no one near to spoil our fun, On - ly

once in an age that we can ev-er meet, When we do it's a rage to

cel-e-brate the feat, We're here till day-light dawns, we won't go home.

REFRAIN

Oh, the last part of ev-ry par-ty, Is the

real part, the best of all, Those who

tar - ry, _____ raise old Har - ry, _____ As the

wee hours _____ are grow-ing small; _____ Tell-ing

first names, _____ play-ing love games, _____ Fan-cies

chang - ing _____ at beck and call, _____ Oft-times a

faint heart, _____ Will make a late start, _____ And make the

(Helen and Jane)

last part best of all. Oh, the

(M^{me}. Lucy)

M.L. We can sel-dom get to-gether, You're as flight-y as the weath-er,

H.&J. last part of ev-ry

M.L. Flit - ter - ing here . or flut - ter - ing o - ver there, Not that I'd
 H.&J. par - - ty. Is the

M.L. change your dis - po - si - tion, Tho' I may have the in - tu - i - tion, You're
 H.&J. real part, the best of

M.L. not so much to me that I should care;
 H.&J. all, Those who

M.L.  But now I found you here a - lone,

H.&J.  tar - - ry, _____ raise old



M.L.  We'll have a mo - ment of our own.

H.&J.  Har - - ry, _____ As the



M.L.  Why don't you lis - ten to me? Why don't you lis - ten to me?

H.&J.  wee hours are grow - ing



M.L.  Good - ness, won't you wait a lit - tle while.

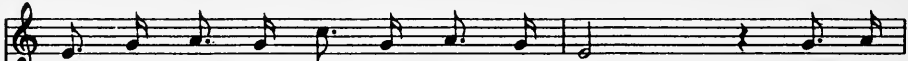
H.&J.  small; _____ Tell - ing

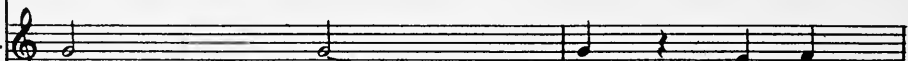



M.L.  You are ver - y nif - ty but the cre - dit's fif - ty - fif - ty, An - y

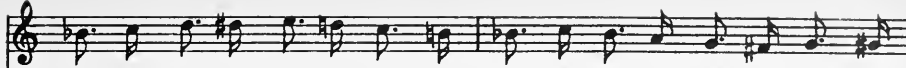
H.&J.  first names, _____ play - ing

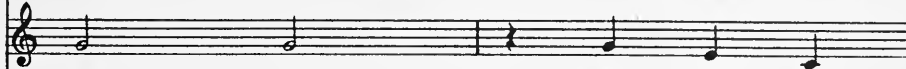



M.L.  hon - ors you may win are part - ly mine, But I

H.&J.  love games, _____ Fan - cles



M.L.  no - tice by your at - ti - tude you show a lit - tle gra - ti - tude; As

H.&J.  chang - - ing at beck and



M.L.  man - i - kins you're per - fect in your line.

H.&J.  call, _____ Oft times a



M.L.  An - y af - feo - tion you would care to show,

H.&J.  faint heart will make a



M.L.  Show - er them on me now, I want to know,

H.&J.  late start, And make the



M.L.  And now that I found you here, would-n't it be a great i - dea to

H.&J.  last part best of



M.L.  have a lit - tle dance be - fore I go. _____

H.&J.  all. _____



DANCE

91



(Boys)

B We can sel-dom see each oth-er, you are al-ways with your moth-er

(Helen and Jane)

H. & J. Oh, the last part of ev - 'ry

pp

B Eith-er her or else a chap-er-on, What are they

H. & J. par - - ty, Is the

B good for, we don't need 'em, we would rath-er have our free-dom,

H. & J. real part, the best of

B
Young - er folks are bet - ter off, a - lone; But now that they have gone a -

H.&J.
all, _____ Those who tar - ry, _____

B
- way, I'll have a word or two to say,

H.&J.
- raise old Har - - ry, _____ As the

B
Why don't you lis - ten to me? Why don't you lis - ten to me?

H.&J.
wee hours are grow - ing

B
Good - ness, won't you let a fel - low talk.

H.&J.
small; _____ Tell - ing

B
You've been ver - y dis - tant, but I've al - ways been per - sist - ent, And you're

H.&J.
first names, _____ play - ing

B
com - ing a - round or else you would - n't smile. And I

H.&J.
love games, _____ Fan - cles

B
no - tice by your at - ti - tude, You show a lit - tle gra - ti - tude, And

H.&J.
chang - - ing at beck and

B
make the wear - y wait - ing worth the while.

H.&J.
call, Oft - times a

B
An - y af - feo - tion you would care to show,

H.&J.
faint heart will make a

B Show it to the one who wants to know.

H.&J. late start And make the

B And if by chance you change your mind, And think you'd care to stay be-hind, We'll

H.&J. last part best of

B have a lit - tle dance be - fore you go. _____

H.&J. all. _____



No 16 Finale Act II

"The Paul Jones"

(There's Something In The Air)

Lyric by
JOSEPH McCARTHY

Music by
HARRY TIERNEY

(Eight Girls)

There's some-thing in the air that seems to ring of love and laugh-ter,

ff *mf*

This block contains the musical notation for the first system, featuring a vocal line for eight girls and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The piano part begins with a forte (ff) dynamic and transitions to mezzo-forte (mf).

(Eight Boys)

Reach-ing ev - 'ry - where, It's just the spir - it we are af - ter,

This block contains the musical notation for the second system, featuring a vocal line for eight boys and a piano accompaniment. The piano part continues with the same accompaniment pattern.

(Eight Girls)

(Eight Boys)

Some-thing that we can't re - sist, Is there some-thing we have missed?

This block contains the musical notation for the third system, featuring vocal lines for eight girls and eight boys, and a piano accompaniment. The piano part continues with the same accompaniment pattern.

(Eight Girls)

(Eight Boys)

(All)

Oh! Fer - die, Oh! Bir - die, Don't you think it's time for danc - ing?

This block contains the musical notation for the fourth system, featuring vocal lines for eight girls, eight boys, and all, and a piano accompaniment. The piano part continues with the same accompaniment pattern.

(Principal Girls)

Some-thing in the air that sets your heart and sense a - trip - ping,

(Principal Men)

What a gay af - fair, I say, old dear, it's sim - ply rip - ping.

(Irene)

Is it the at - mos - phere, Af - fect - ing you my dear?

Oh! Bob - by Oh! Don - nie, Dance a step with me.

DANCE

ff

1 2

ff

